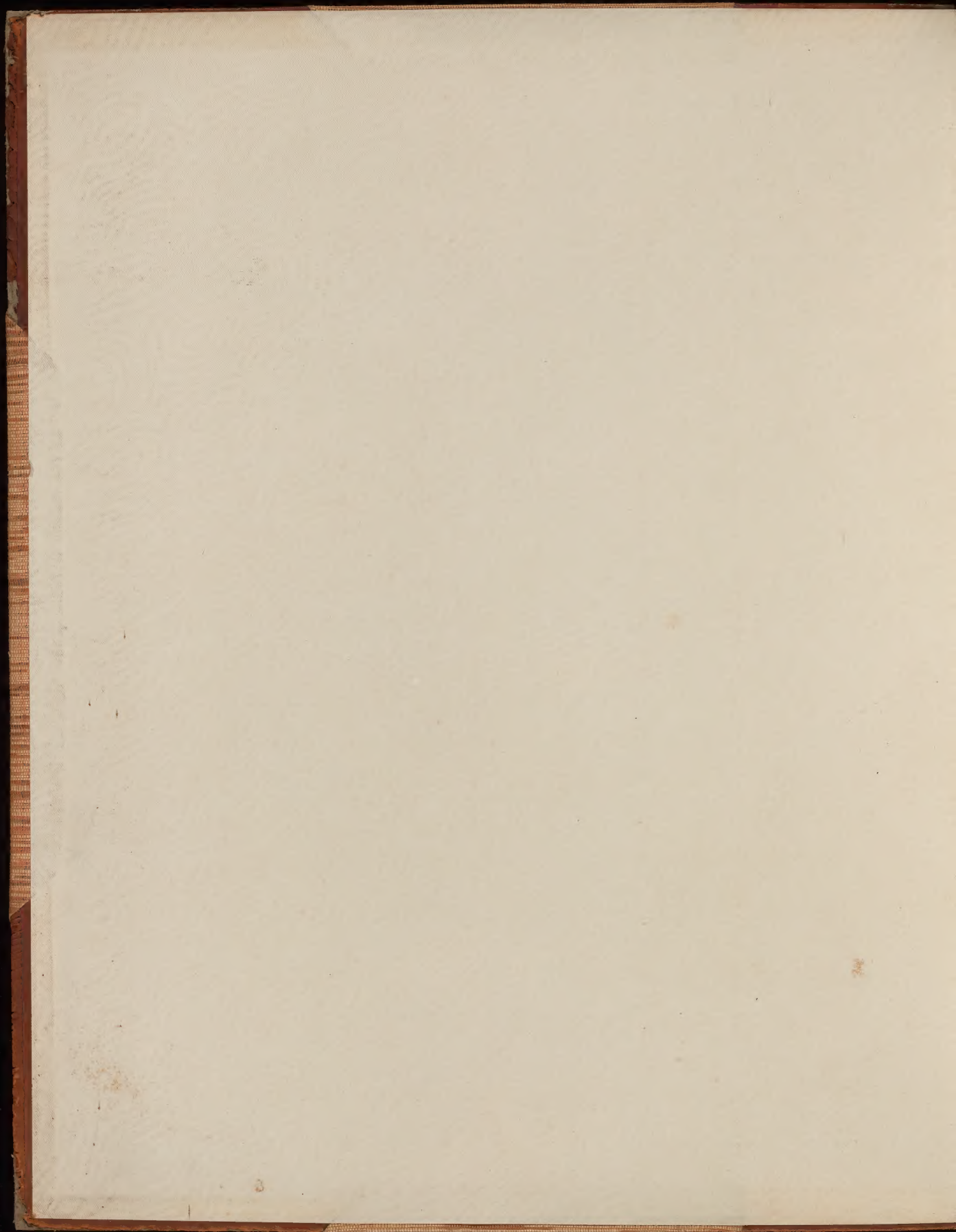
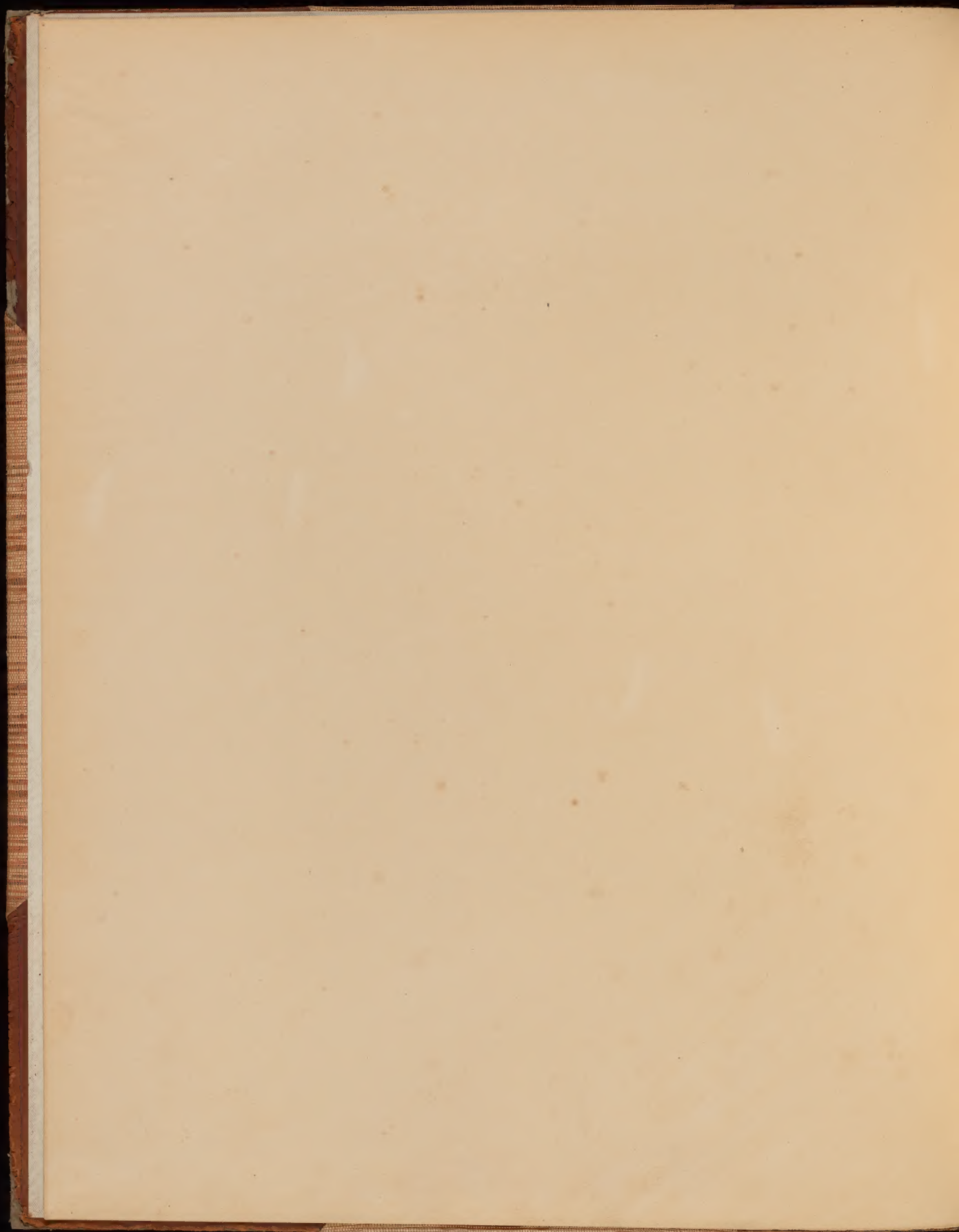


THE
ART
OF THE
WORLD



SECTION · 8 ·





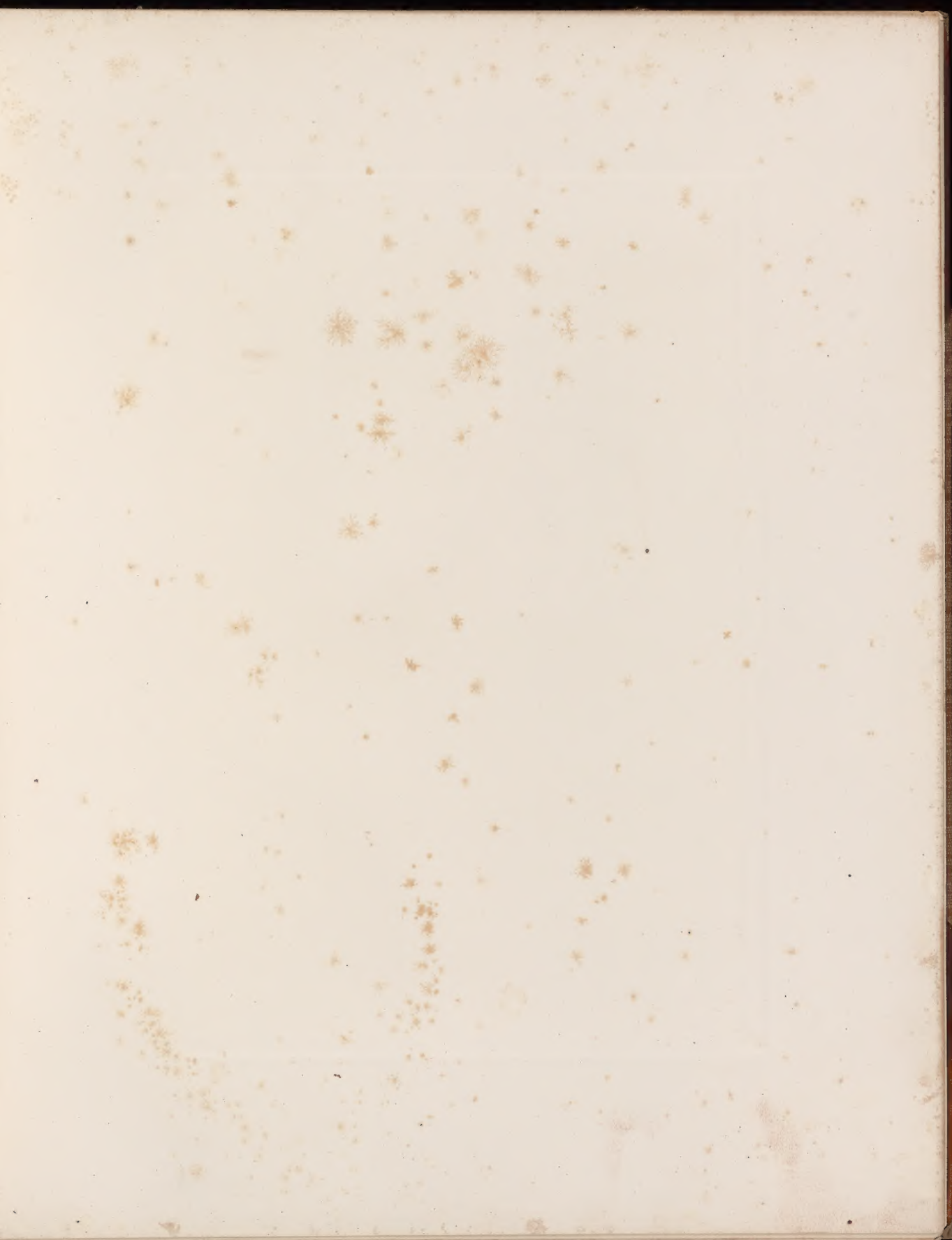
THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

SECTION EIGHT

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THE FLAGELLANTS.

CARE MEAD.

(Illustrated Edition.)



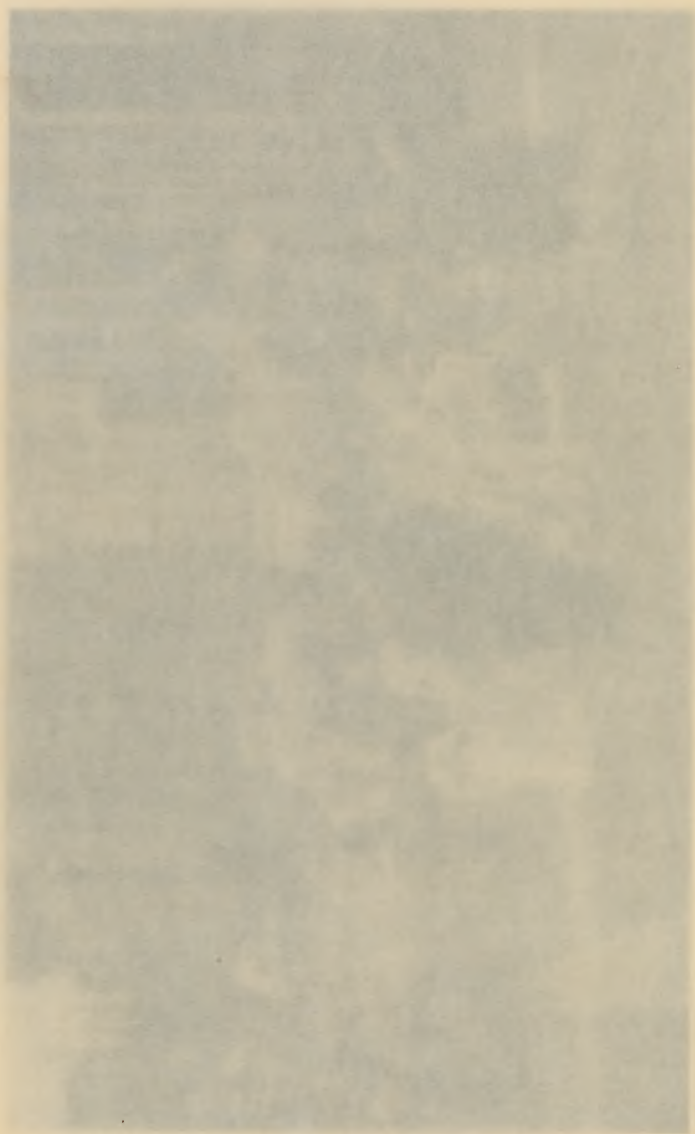
The Flagellants is the name given to a sect of fanatics who practiced self-torture by whipping themselves with whips made of raw hide. They appeared in Europe during the years of the Crusades, and were especially numerous in the East. They were often persecuted by the authorities, and their practices were generally regarded as insane.

The Flagellants were often found in the streets of the great cities, and were sometimes accompanied by a priest who read prayers for them. They were often persecuted by the authorities, and their practices were generally regarded as insane.

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The Flagellants.



CARL MARR : THE FLAGELLANTS.
PHOTOGRAPHED BY GUTHRIE.

THE FLAGELLANTS.

CARL MARR

(An artist's sketch.)



ENTRANCE, ILLINOIS BUILDING.

The Flagellants is the name given to certain bodies of fanatic enthusiasts who at different times from the thirteenth to the sixteenth centuries made their appearance in Europe, proclaiming the wrath of God against the corruption of the times. Also, when prayer proved powerless against famine and the plague, they attempted by self-inflicted scourgings to atone for the sins of mankind. In large and disorderly bands—frequently headed by priests and by fanatics dressed as monks, bearing aloft banners and crucifixes, their breasts and shoulders bare, and their faces concealed by a hood or mask, each armed with a heavy knotted scourge weighted with lead or iron—they marched from town to town, chanting hymns of vengeance and woe.

Mr. Carl Marr, though of German parentage and now a resident in Munich, passed his boyhood in Milwaukee, and is one of the most talented of our younger artists.



E. W. CLINE, ARTIST.

THE WATER-COLORIST.



Copyright, 1890, by H. A. K. R. N. E. R.

LOST ON THE GRAND BANKS.

WINSLOW HOMER.

(American School.)

Winslow Homer's "Lost on the Grand Banks" brings home to us one of the greatest dangers of the fisherman's life. The trawls used are long and heavy lines baited at intervals of a few feet. At every tide these lines, kept in place by floating casks, must be examined and the fish on the hooks taken off. For this purpose the men put off from the schooners in dories; but sometimes the fog shuts down suddenly, there is no response to their shouts, and they are cut off from their fellows to face the prospect of a terrible death.



B. W. CLINEDINST

THE WATER-COLORIST. B. WEST CLINEDINST. (American School.)

Mr. Clinedinst shows us an enthusiastic student of a charming art. His amateur artist might be a professional, from her absorption in her work, and we may be sure that the flowers before her will be rendered conscientiously.

The artist, who was born in Woodstock, Virginia, in 1860, and studied in Paris under Cabanel and Bonnat, has had a studio in New York since 1885, and has become recognized as a talented painter of the figure and a successful illustrator.







C. TIRATELLI THI. LITTON. S. M. D. IV
IN. T. H. S. R. S. M.

THE PATRON SAINT DAY.

C. TIRATELLI.

(*Italian School*)



C. TIRATELLI.

Cesare Tiratelli was born in Rome, in 1864. He inherited from his father, Prof. Aurelio Tiratelli, the popular painter of the Campagna, his talent and love for art. His first steps in his chosen career were attempts after an ideal which he seemed only to approach when, at the age of seventeen, he began to study under his father's direction. His "Roman Washerwomen" is now in the collection of Mr. F. O. Matthiessen, of New York. "The Return from the Procession" is hung in the Museum of Leipsic. "The Pilgrimage in Ciociaria" won him a medal at the annual Art Exposition of Rome, 1892. "A Christening in Ciociaria" obtained a medal at the Palermo National Exposition of the same year, and was bought by the Fine Art Committee for the National Museum of Italian Modern Art.

His admirable water color, "The Patron Saint Day," obtained a marked success at the Chicago Exposition, where it won a well-deserved award. The polished mosaic floor of the Byzantine cathedral is covered with fragrant herbs and flowers. The altars are shining under thousands of torches, and the vapors of the incense are floating softly in the air. The pious peasantry of Ciociaria have come to attend the holy service in their Sunday attire, and their simple nature is overwhelmed by the imposing ceremonies of the Catholic ritual and carried away by the sonorous music of the organ.

THE FIRST TOOTH. IVAN A. PELEVINE. (*Russian School*)

Ivan Andraevitch Pelevine was born in St. Petersburg, in 1841. He was a student at the Academy of Fine Arts, and was elected a member in 1869. He achieved fame not only as a painter in oil but as an expert worker in mosaic. His mosaics may be found in the Academy at St. Petersburg and in the Cathedral of St. Isaac. From 1874 to 1884 M. Pelevine served as a magistrate in the government of Wilna, and also devoted himself to historical pictures, one of which was seen at the Paris Exposition of 1878—"The Czar Ivan the Terrible visiting the Cell of Nicolas Salas at Tschaff, in 1570." His real vocation was, however, the painting of *genre* pictures, and in this field it is peasant life that chiefly attracts him.

In this picture the grandmother, and the two pretty little sisters with their rosy cheeks, watch the mother as she holds the baby upon her lap. The first tooth! Here is enough excitement for one house; it is a real event.



JAN 4 ELEPHANT

THE FIRST TOOTH



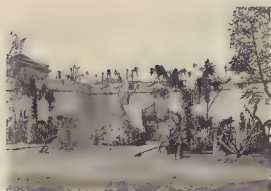


SHONN I KTHI THE KAHAKIWA TUTTIA
FIG. 106, 107 & 108

THE KAWANAKAJIMA BATTLE.

SHINSAI IKEDA

(Japanese School)



FLORIDA BUILDING.

Shinsai Ikeda is one of the most noted of Japanese artists of the present day. He is specially famous for his representations of scenes in the life of old Japan, and is an expert in Japanese arms and costumes of the middle ages. To the minute care for detail which characterizes the Japanese school this artist adds spirited movement and life. There is a fierce vigor about the onslaught of the apparently successful warrior who holds the center of the field of which any Western artist might be proud. The battle or battles of Kawanakajima—for there were half a dozen of them, all famous in the annals of Japan—occurred at the close of the sixteenth century, between two great warriors and rivals—Takeda and Uwesngi, chiefs of Japanese provinces. According to custom, when the rival forces had ended an engagement the two chiefs came together in combat. On the white horse is seen the victorious Uwesngi, whose descendants are still a power in Japan. His opponent is Takeda. The detail is marvelous, and the expression on the warriors' faces, particularly on that of Uwesngi, and on that of the gentleman who has just come a bad "cropper," is exceedingly graphic. According to the Japanese text at the right of the picture, it was painted in February, 1893.

GRANDMOTHER AND GRANDCHILD. IVAN TVOROJENIKOFF. (Russian School.)

The Russian painter Tvorojenikoff, whose work has been much in favor during the last few years, was born in 1848. His father was a peasant in the province of Moscow. He studied at the Academy of Fine Arts in St. Petersburg from 1868 to 1873, and obtained silver and gold medals. In 1875 he was appointed a member of the First Class in painting—an official distinction. He lives in Moscow. M. Tvorojenikoff has devoted himself chiefly to *genre* painting, and excels in scenes of home life among the middle classes and peasantry. He accents these scenes by placing them most frequently in autumn or winter. The grandmother and little child, barely covered with their rags, shiver in the biting wind, and are wet to the skin. The sky is cold and hard, like their life. Is it possible that there can be sunshine anywhere, or that spring will ever come? Perhaps for the child, but for the poor old woman never! She is within a few steps of the grave, within reach of the rest for which she has been yearning perhaps for years.



IVAN IVOR JINISOTI

GRANDMOTHER AND GRANDCHILD



THE WEDDING JOURNEY.

E. L. HENRY.

(American School)



E. L. HENRY

The bride and groom are saying their last farewells to the old Virginia homestead and its inmates. The negro coachman, immensely proud of his high office, holds in his impatient horses, and awaits with dignity the shower of rice that he knows is coming. The details of this picture were gathered in a Virginia home. The wedding dress is a real Virginia wedding gown worn at the beginning of the century, and the carriage was painted from one that belonged to President Monroe, in which Lafayette rode through Baltimore in 1821.

Edward Lamson Henry was born in Charleston, South Carolina, in January, 1841, and studied art in New York and Philadelphia. For the last twenty-five years he has lived chiefly in New York, devoting himself successfully to *genre* pictures and historical paintings of American colonial life. His most important recent picture is a representation of the start of the first railroad train in the State of New York, August 9, 1831. He is a member of the Academy of Design.

ROSALIE. WASHINGTON ALLSTON. (American School.)

Among the few great names to be found in the early annals of American art, that of Washington Allston holds a high place. He studied and painted in Rome and London, returning in 1818 to Boston, where the Boston Athenæum preserves the best collection of his works. In the same year he was elected an associate of the Royal Academy. Allston was born in South Carolina, in November, 1779, and was graduated from Harvard in 1800. He died in Cambridge, Massachusetts, in July, 1843.

"Rosalie" was exhibited in 1839 in Boston, accompanied by a poem by the artist. The model is unknown. This picture was loaned to the retrospective exhibition of American art at Chicago by Mr. Nathan Appleton.





APRIL. JOSEPH-FÉLIX BOUCHOR. (*French School.*)

In "April," M. Bouchor, a clever delineator of rural and provincial life in France, has painted the season when the buds are bursting into blossom and the sap runs strongly with a riotous sense of life. It is the moment that the peasant seeks for ingrafting one variety of fruit upon another—the mating season, as it were, for the fruit trees as for the birds. Beyond this idyllic rural group the tower and the church and roofs of the houses are seen in the valley.



Mr. J.

May 18



H. T. SMITH. EMBROIDERED
HISTORICAL GARDEN

EMBARRASSMENT.

W. T. SMEDLEY.

(*American School*)



W. T. SMEDLEY

"How happy could I be with either!" seems to be the sentiment of the young rustic who finds himself between these two buxom lassies, both intent upon getting as much amusement as possible out of the situation.

William T. Smedley was born in Chester County, Pennsylvania, in 1858, and received his first art lessons from an engraver in Philadelphia. In 1879 he entered the art school of the National Academy in New York, and later studied also at the Art Students' League. His first appearance as an exhibitor was in 1881, at the National Academy. He is a member of the Society of American Artists and of the Water-Color Society. Since 1880 Mr. Smedley has made his home in New York. Of late years he has devoted himself largely to illustrating, in which field he has achieved much success. He is an admirable delineator of types of the life of society and of the streets, and his characterizations are almost invariably truthful and exceptionally effective.

DRIVEN BACK. DE COST SMITH. (*American School*)

Mr. Smith has painted a party of Sioux braves on the warpath, in the full glory of their war bonnets. Their foray has received a check, and, shouting defiance, they turn from the river and exchange a few shots with the enemy on the opposite bank. A chief shakes his quirt in menace; another warrior has rescued the body of a brave killed in the skirmish and carries it behind him on his horse. All the Indians are armed with repeating rifles and well-filled cartridge belts, and in encounters with the Crows or cow-boys, or troops sent to keep them within the reservation limits, they have frequently proved themselves formidable antagonists.

Mr. De Cost Smith has traveled in the country of the Sioux and Crows, in the Dakotas and in Montana, and he has studied the Indians from life. Mr. Smith was born in Skaneateles, New York, in 1864. He was an attendant at the Art Students' League, in New York, and was afterward admitted to Julien's atelier, in Paris, where he also studied with Boulanger and Lefebvre. He returned to the United States in 1887, and devoted himself to Indian and Western life. He has exhibited several pictures at the *Salon* and at the National Academy of Design.



DE COST SMITH



DE G. ST. SUEZ

DRIVEN BACK





GEORGE FULLER ROMANY GIRL
PHOTOGRAPHURE COUPIL

ROMANY GIRL.

GEORGE FULLER

(American School.)



GEORGE FULLER

The work of George Fuller was always characterized by a poetic, dreamy charm as grateful as it was rare among the American painters of the first half of this century. A few of his critics have found fault with his tendency to suggest rather than depict, some of his work having a nebulous, sketchy quality that leaves much to the imagination. Clearly this does not apply to the "Romany Girl," a well-defined, strongly painted picture of a charming face, framed in the black but flowing hair of the young gypsy.

George Fuller was born in Deerfield, Massachusetts, in 1822, and died in Boston in March, 1884. He began to sketch portraits in 1845, and for a short time studied in New York, returning to Boston in 1848. By dint of much hard work he got together money enough for a three years' sojourn in Europe, most of his time being passed in London and Paris. Returning to this country in 1857, he was elected to the National Academy, and although he was not a prolific worker, he sent to most important exhibitions pictures that stamped him as one of the most notable men of his day. This poet-painter was almost equally esteemed in New York and Boston, although Boston was his home, and it was at the Boston Museum of Fine Arts that a memorial exhibition of his work was organized in 1884.

THE STRIKE. ROBERT KOEHLER. (American School.)

The crowd of workmen have come from the mills, whose chimneys rise in the distance, to the house of the owner, who stands on the steps listening to the spokesman of the party. The latter points to an old workman, the victim of some special grievance, and the crowd jeers. A man on the outskirts of the group is picking up stones for possible action, and a striker's wife is vainly urging her good man to go home.

Robert Kochler was born in Hamburg, in 1850, and was brought to America in infancy. He studied at the New York Art Students' League and at the Academy, and also in Munich. He has given much time to teaching, and was for several years the instructor of a class in painting at the Boston Institute of Fine Arts. At present Mr. Kochler is at the head of the Department of Painting in the Fine Arts School of Minneapolis, Minnesota.



ROBERT KOEHLER



ROBERT RÜHLER

THE STRIKE.



POTATO GATHERERS.

GUY ROSE

(American School.)



GUY ROSE

One of the youngest and, according to the judgment of fellow-artists, one of the most promising Americans whose work was shown at Chicago is unquestionably Guy Rose, whose pictures, "Potato Gatherers" and "The End of the Day," attracted much attention. Mr. Rose comes from a well-known California family, and was born in Los Angeles, in 1868. After taking his first art lessons in San Francisco, he went to Paris in 1888, and studied under Lefebvre and Boulanger. He came back in 1893 to paint some portraits, but has since returned to Paris. Besides much excellent figure work, Mr. Rose excels in still life, to which branch of art he at one time proposed to devote himself.

The women of the fields, whom Breton loves to draw, come honestly by their bronzed and furrowed faces. Yet Mr. Guy Rose shows in his "Potato Gatherers" a peasant woman who still retains some of the grace of womanhood. Such labor is hard at its best, however, and the bent figure of the older woman, no longer able to get down upon her hands and knees, tells the story. The scene is a typical French farm garden, probably in Normandy, near Rouen, where the artist lived in his summer vacations. These gnarled apple trees furnish the sour apples from which the famous Normandy cider is made. On the other side of the stone wall is probably the highway; while the distant glimpse of red-roofed cottages and hayricks is as effective artistically as it is true to the Norman landscape.

IN MY GREENHOUSE. E. DEBAT-PONSAN. (French School.)

M. Debat-Ponsan has sought an escape from the conventional by placing his sitter amid the flowers and plants of a luxurious greenhouse, as if she had seated herself for a moment to enjoy their fragrance on her return from some social function. The artist has been fortunate in his subject, and his accessories impart a general pictorial interest which is sought for in vain in some portraits.

Edouard Bernard Debat-Ponsan—who usually omits his middle name in his professional signatures—was born in Toulouse, and studied his profession under Cabanel, in Paris. He has devoted himself to *genre* and portraiture, and in 1872 he won the second *Grand Prix*. In 1874 he gained a second-class medal at the *Salon*, and in 1881 his pictures earned the red ribbon of the Legion of Honor.



F. DEERHOUTSON

IN MY GREENHOUSE

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OSCAR MATTHESEN (ART HORSES R) THE SHINE
PHOTOGRAPHED BY V. V. V. V.

CART HORSES BY THE SEINE.

OSCAR MATTHIEN.

(Danish School.)



OSCAR MATTHIEN.

The Danish painter Oscar Matthiesen, in one of his visits to Paris, has been struck, like many of his compatriots, by the appearance of the heavy carts drawn by the powerful horses of the Percheron breed—that is, originally from the province of Perche. To this class belong the dray horses—those which haul the stones of the quarries to the buildings where they are used—and the horses of the towing path, which all along the Seine and Marne and the canals of the Isle of France, and even the departments of the north, drag the heavy low boats called in France *pernières* or *marnoirs*.

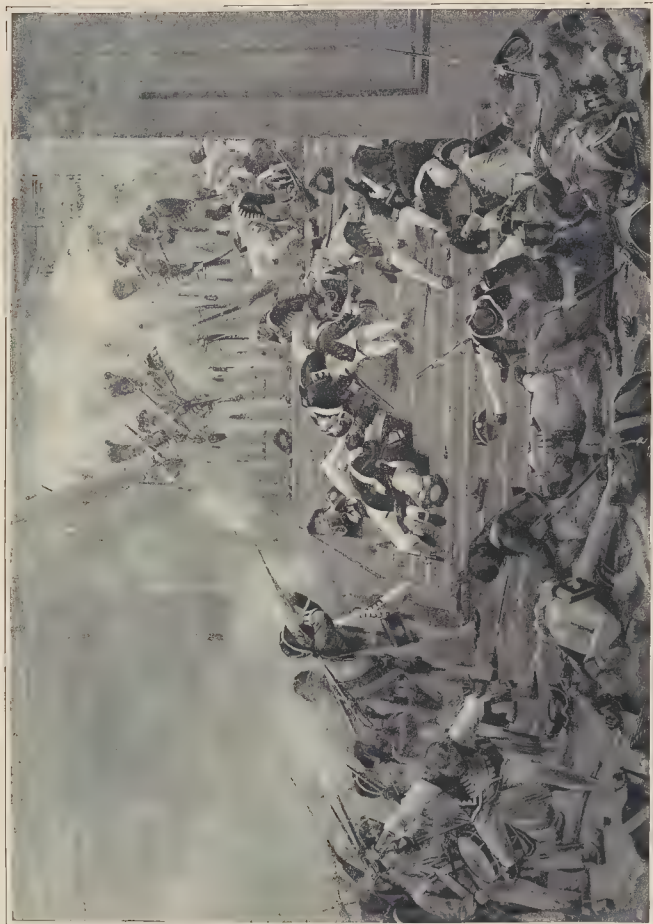
There is something grand and epic in the action of these powerful horses, and the greatest French artists—Gericault, Decamps, and the sculptor Barye—have used them as models. The heavy cart starts forward at the call of the carter, who also assumes a heroic air as he brandishes his whip. He is following the course of the Seine and making for the *Pont Neuf*. Across the river one can see the head of the *Pont des Saints Pères*, the Louvre, and the three vast arcades which furnish admission to the Court of the Carrousel.

The artist, Mr. Oscar Matthiesen, who has received the gold medal of honor at the Copenhagen Academy of Fine Arts, was born in that city. He was the Royal Commissioner of Fine Arts at the Columbian Exposition, which indicates his high standing in the country which he was chosen to represent.

THE TENTH OF AUGUST. HENRI PAUL MOTTE. (French School.)

The events of the tenth of August of bloody memory were the answer of the people to the Brunswick manifesto, declaring war upon France. While King Louis XVI takes refuge at the National Assembly with Queen Marie Antoinette, the mob attacks the Tuileries, defended by the Swiss Guards. From the top of the staircase the Guards are firing upon the attacking party, and the ground is already strewn with bodies. But the royal Guards, brave as they are, can not withstand the rush of the mob, and every member of this determined body is destined to butchery.

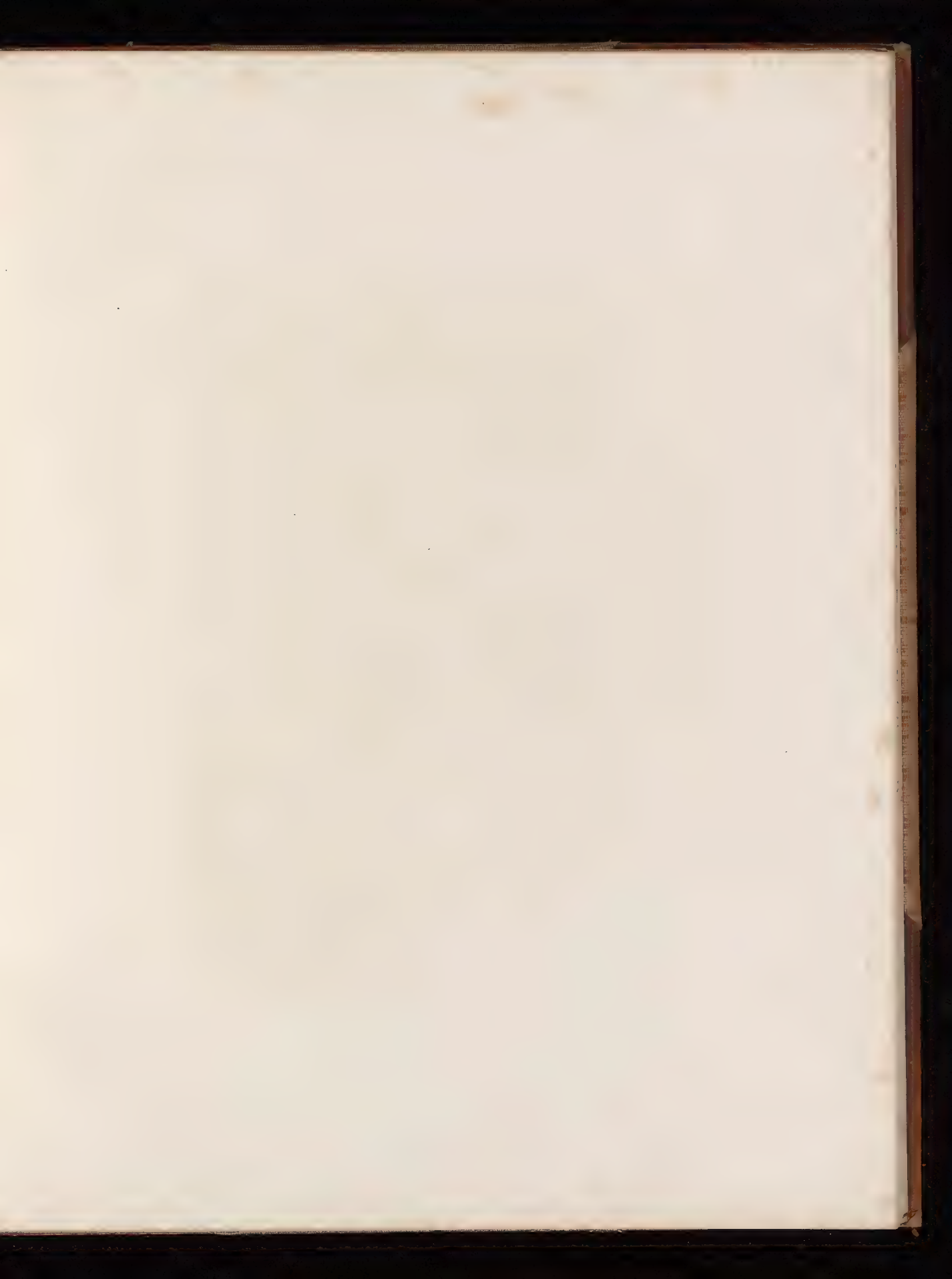
The artist to whom we are indebted for this thrilling page from the history of the French Revolution was born in Paris, where he became a pupil of Gérôme. In the earlier part of his career he devoted himself to subjects taken from ancient history, like "The Trojan Horse," 1875; "Baal devouring Prisoners of War at Babylon," 1878; "Geese saving the Capitol," 1881; "The Betrothed of Belus," 1885; and "Vercingetorix surrendering to Cæsar," 1886.



BRUNNEN F. V. M. 1911

© 1906, 1907 by Brunnen, F. V. M.

THE TENTH OF AUGUST





BEING FOOLED?

by SUE VAN NOY

Under the title "Who is being Fooled?"
 (El Quié? ¿Quién?) Sánchez Valada gives us an insight

into the 17th century. The scene might
 take place anywhere. A man and his

recognize the marriage
 the moment, and, with
 proceedings to an end
 of civil with spirit, and is
 also a... enthusiast, or king's guard man,
 between the two beauties who lay
 the embers of the fire. The
 the door against the old woman—
 who tries to get in and lay her

Señor Joaquín Sánchez Valada, who must not be confounded with the
 his Jiménez, one of whose pictures we recently purchased, belongs to the ex-
 perty school. He follows the traditions of Don Francisco de Goya, and
 depicts the reproduction of Spanish scenes of everyday life.

the family group of the 17th century represents the family
 center. It is... M. Duboué has wished
 his own home. He has painted his first portraits
 child had... playing at home
 in the evening... concerning group of
 not the... M. Duboué has
 the... his wife

by National... Fine Arts and



JOSE JIMENEZ Y ARANDA : WHO IS BEING POOLED?

PHOTOGRAPH BY GUTIERREZ

WHO IS BEING FOOLED?

JOSÉ JIMENEZ Y ARANDA.

(Spanish School)



NEW JERSEY BUILDING.

Under the title "Who is being Fooled?" Señor José Jimenez y Aranda gives us an incident of Spanish life in a Castilian city at the close of the last century. The incident might have happened anywhere. A *fiancée* and her future husband have presented themselves, with their witnesses, before the notary and are about to sign the marriage contract. A discarded beauty has forced her way in at the critical moment, and, with arms akimbo, deluges the bridal pair with abuse and brings the proceedings to an end. The notary's pen is paralyzed; the would-be bride answers her rival with spirit, and is apparently quite ready also to scratch her face, while the royal cuirassier, or king's guardsman, strokes his mustache and remains neutral between the two beauties who lay claim to him. In the foreground a servant stirs the embers of the fire. The others are dumfounded, and the porter guards the door against the old woman—probably the mother of the discarded one—who tries to get in and lay her grievance before the notary.

Señor José Jimenez y Aranda, who must not be confounded with the painter, Louis Jimenez, one of whose pictures we recently published, belongs to the contemporary school which follows the traditions of Don Francisco de Goya, and which devotes itself to the reproduction of Spanish scenes of everyday life.

PORTRAITS. G. DUBUFE. (French School.)

This family group of three persons represents the family of the painter. It is a souvenir which M. Dubufe has wished to keep in his own home, and it is one of his first portraits. The oldest child holds the youngest, and is playing at being "mamma." The three together make a charming group of light colors against the dark background. M. Dubufe has completed his gallery of family portraits by painting his wife walking—a picture which will take its place also in the hospitable home, where the artists of Paris are wont to gather around the master, who is the treasurer of the National Society of Fine Arts and an organizer of the *Salon* of the Champs de Mars.



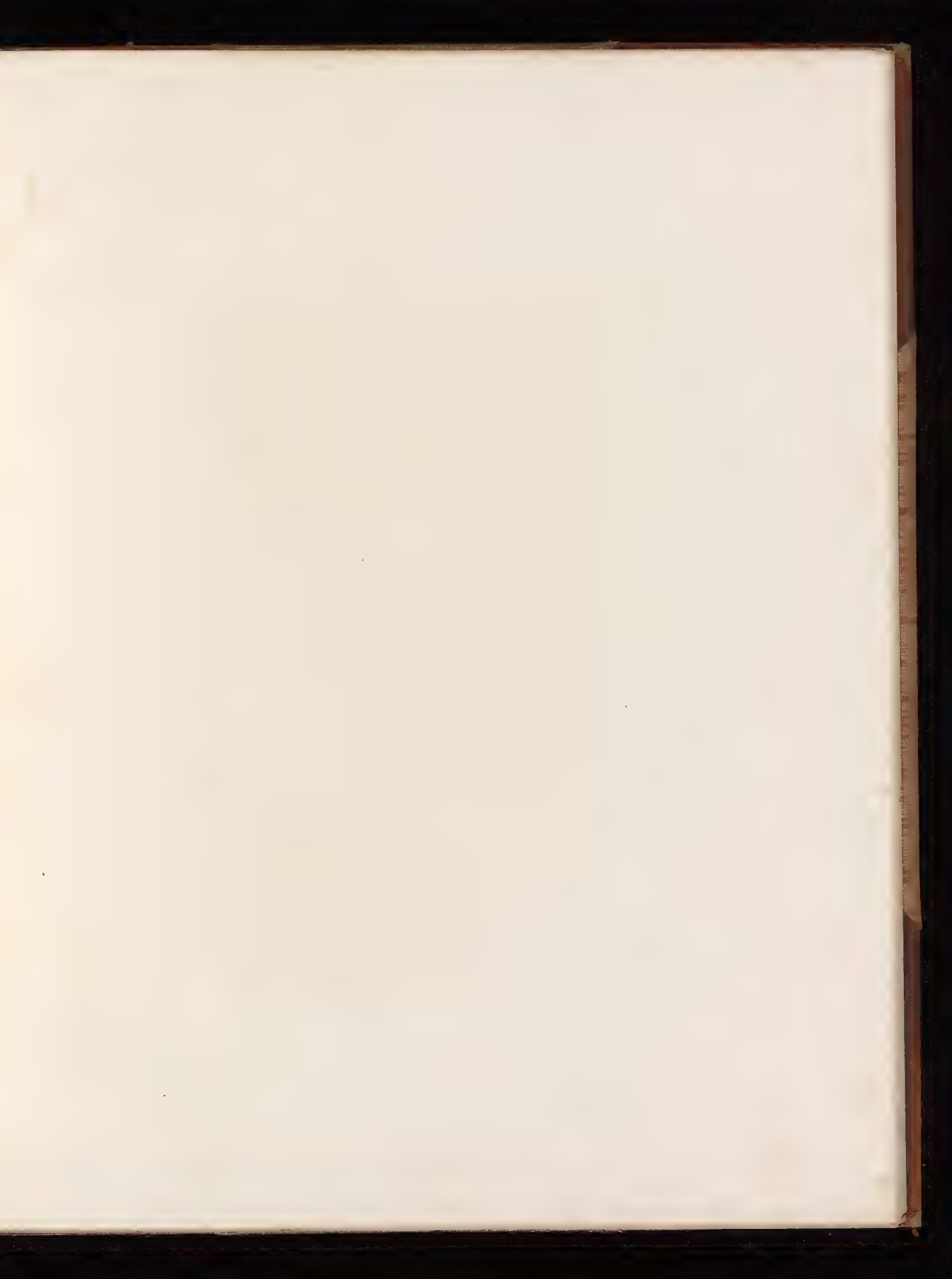
G. DUBUFE.



STUDIO 100 N. 10TH ST.

GEORGE H. BROWN

PORTRAITS





CHRISTIAN KROH: THE LINKS BETWEEN AMERICA
AND NORWAY

LEIF ERIKSON DISCOVERS AMERICA.

CHRISTIAN KROHG.

(*Norwegian School*)



CHRISTIAN KROHG

M. Christian Krohg was born in Christiania, Norway, in 1852, and has won reputation even outside of his own country. Belgium, at whose exhibitions he has been brilliantly represented, has made him a Chevalier of the Order of Leopold, and at the French Exposition of 1889 he obtained a medal.

The picture, which the artist entitles "Leif Erikson discovers America," commemorates the claim made by Norway to one of the grandest achievements of the human race. The facts are lost in the legend, which is contained in a precious manuscript—"The Book of Flato"—wherein the history of the Scandinavian Peninsula is traced from the earliest times to the beginning of the fourteenth century. Erik the Red, an Iclander, had discovered Greenland in 982. In later years—in 1000—his son completed his task, and discovered Markland and Vinland, so named owing to the quantities of grapes growing on the island. Thorvald, his brother, followed him, but perished in an encounter with the natives. Finally, Freidris, sister of Leif Erikson, joined the colonists in the new country. But the Northmen, who were the first to land upon these fertile shores, could not establish themselves firmly, and four centuries later Christopher Columbus took possession of the country, and gave a new world to a Catholic king. M. Krohg has pictured the moment when Leif, the son of Erik the Red, afloat on the Atlantic with his brave companions, his hand on the tiller, first sights the shores of America.

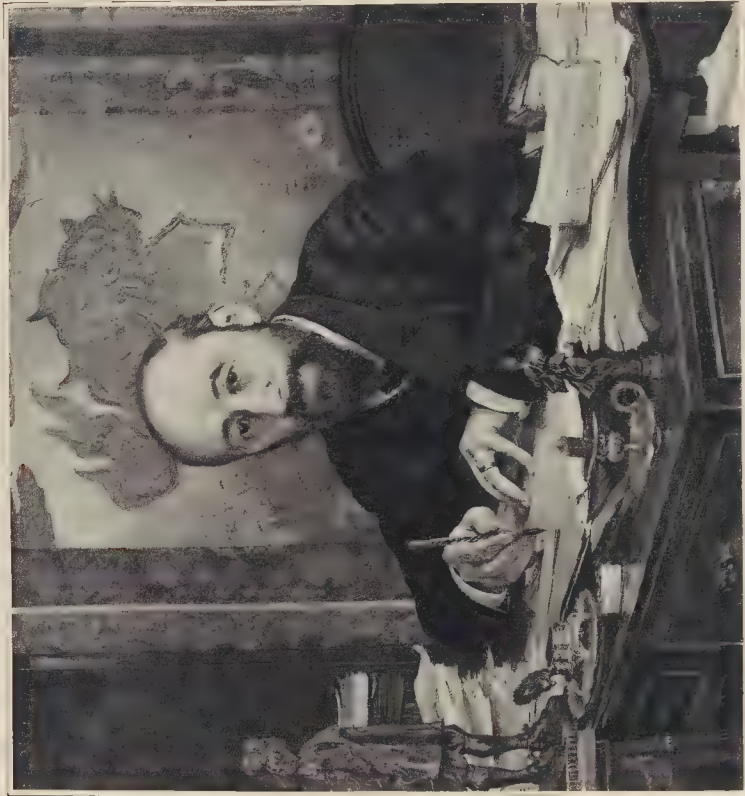
PORTRAIT OF JULES CLARETIE. G. FERRIER. (*French School*)

The interest of this portrait consists in the personality of its subject. Jules Claretie, the author, one of the forty members of the French Academy, is represented seated at his table; he is writing, and he has stopped to reflect. A statuette of Molière beside the inkstand is an allusion to his position of Director of the Comédie Française. The author is a journalist and novelist, and he has also written some dramatic works for the fashionable theaters.

The painter, G. Ferrier, is an old prizeman of the Villa Medici. He is a portrait and historical painter, and it was he who decorated the French embassy at Berlin.



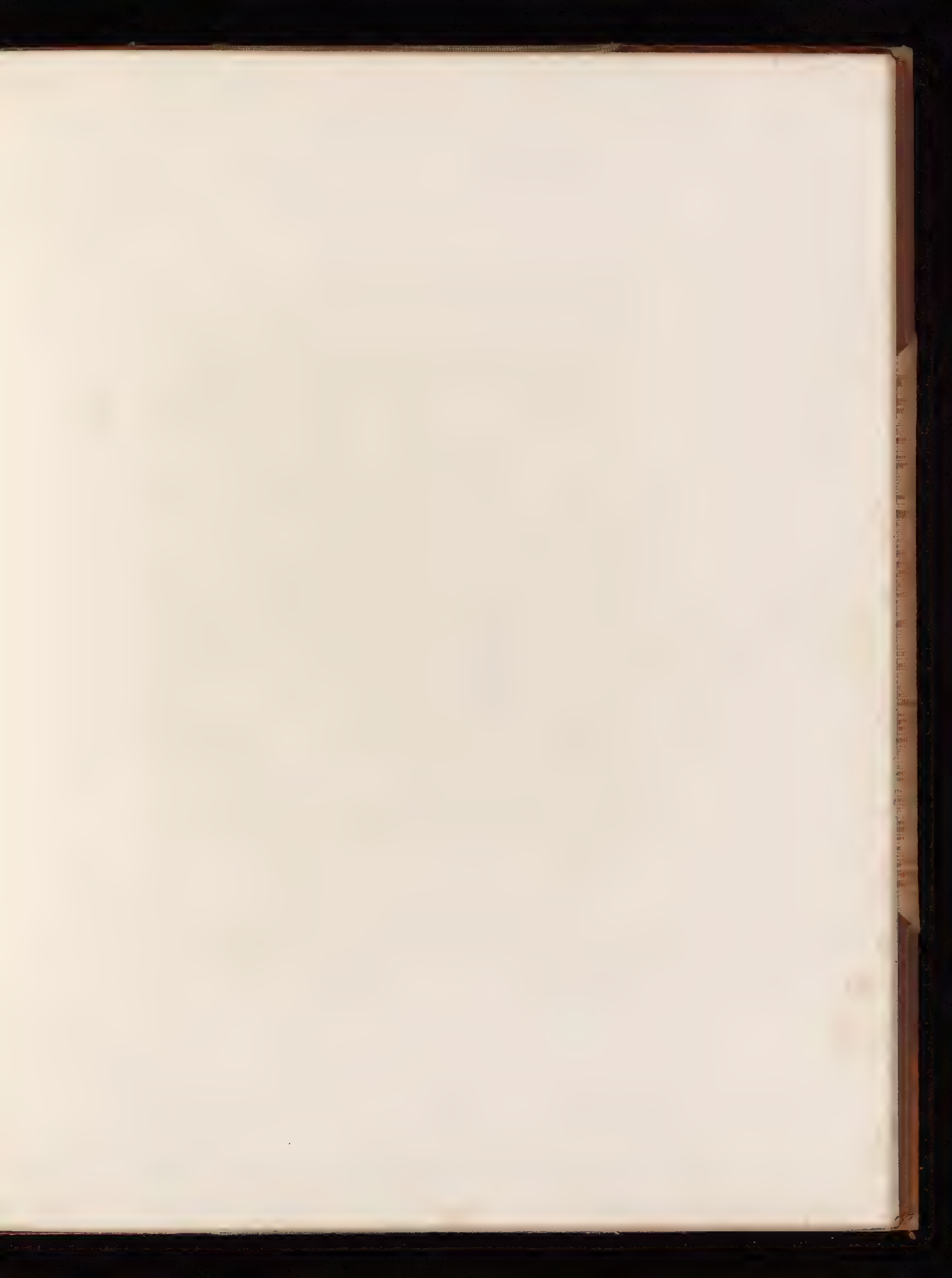
G. FERRIER



10. PARCER.

Copyright, 1900, J. & C. Claretie.

PORTRAIT OF JULES CLARETIE.







STANHOPE A. FORBES • FORGING THE ANCHOR
PHOTOGRAPHIE COUPPIE

FORGING THE ANCHOR.

STANHOPE A. FORBES.

(English School.)



INDIANA BUILDING.

Mr. Stanhope A. Forbes, a member of the Royal Academy of London, has, since the Paris Exposition of 1889, acquired a high rank outside of England; for the British section at the Exposition was admirably represented, and he obtained a gold medal from the International Jury. His success was fully confirmed at a later Paris *Salon* by his picture "Forging the Anchor." The Fine Arts Committee, empowered to buy paintings for the Paris Luxembourg Museum, expressed the wish to have the picture for the

museum, but it had already been bought by Mr. G. McCulluch, of Melbourne, and the artist could only thank the committee for an honor which thus added greatly to the value of the work.

We see the interior of the foundry, the blacksmiths striking with rhythmic precision, their faces lighted up by the reflections of the white-hot iron that emits a shower of sparks as it takes shape under the heavy blows. What particularly impressed the public and the artists in Mr. Forbes's work was the realistic atmosphere of the foundry, its heavy shadows broken by the glare from the fire and the daylight creeping in through the narrow window, and the hot, smoky vapor which the artist has so well succeeded in suggesting.

THE HOLY FAMILY. F. V. DUMOND. (American School.)

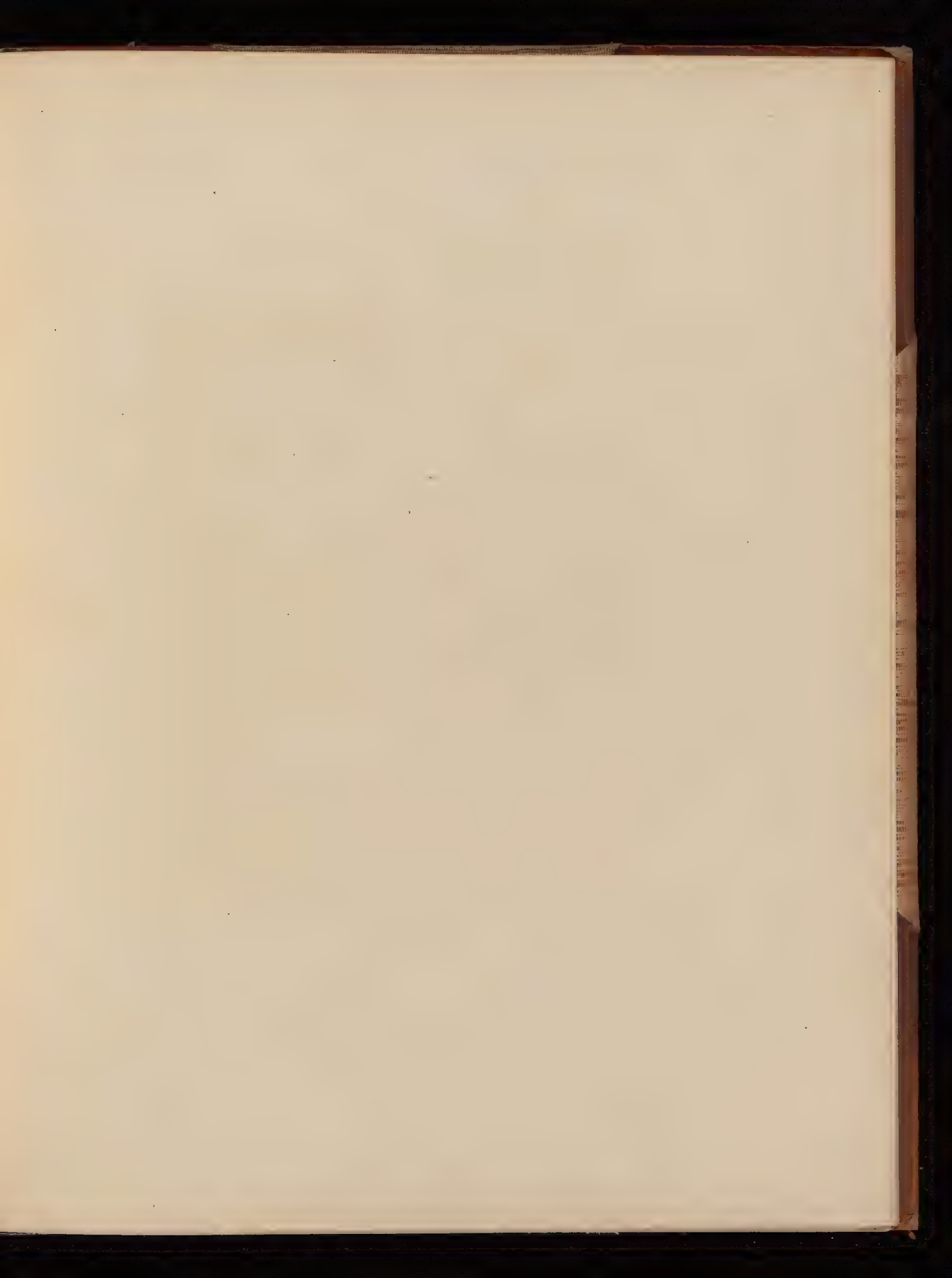
Mr. Dumond's "Holy Family" received a medal at the Paris *Salon* of 1890, and is the most ambitious work to the credit of this young American painter. St. Joseph and the Virgin Mary sit at the humble board. The scanty interior is made radiant by the shining angel, who stands opposite, ready to administer to the travelers' wants.

Frank V. Dumond was born in Rochester, New York, in 1865, and began art work by drawing illustrations for *Harper's Weekly*, attending at the same time the night classes of the Art Students' League. In 1888 he visited Paris, where he studied under Boulanger and Lefebvre, and for a short time under Constant. From 1888 until 1892 he worked hard upon large pictures, finishing and sending to the *Salon* the three shown at Chicago last summer: "The Holy Family," "Christ and the Fishermen," and "Monastic Life." The first named was painted in 1890, at Crécy-en-Borie, a hamlet east of Paris.



L. V. G. W. I. N. G.

THE HOLY FAMILY





SAPPHO.

AMANDA BREWSTER SEWELL.

(*American School*.)



A SELLEIN WOMAN
From the Painting by Bavonier Marianne
Eichenburg (*Austrian School*), shown
in the Women's Building.

The languorous grace of the Greek girls who sit or lie upon the stone bench is transformed into something like dreamy ecstasy before the figure of Sappho, who draws music from a seven-stringed lyre. The musician seems to be carried by the song beyond the scene, lovely though it is. The place is the terrace of some palace. The olive groves are dark in the distance, while beyond one gets glimpses of the summer sea. The maidens who listen enchanted to Sappho's song are picturesque enough for the scene.

Amanda Brewster Sewell was born in the Adirondacks, in 1860. Her first attempts at art work were in New York. In 1880, through the assistance of Mrs. Candace Wheeler, she was enabled to go to Paris, where she studied in Julien's atelier, and under Fleury and Bouguereau. Coming back to America in 1885, Mrs. Sewell took a prize at the National Academy, and received honorable mention at the Paris *Salon* for several pictures. She was one of the medal-winners at the World's Fair. For the last few years Mrs. Sewell has lived near Tangiers, in Morocco.

JOHN ALDEN'S LETTER. C. Y. TURNER. (*American School*.)

If John Alden was half as attractive as in this picturesque scene, it is not surprising that the Plymouth maid, to whom he proposed marriage upon behalf of the sturdy Miles Standish, returned to him the historic answer, "Why not speak for yourself, John?" John Alden was not only a comely youth, but something of a coxcomb, judging by the cut of his clothes, the length of his starched collar and cuffs, and the size of the bow upon his square-toed shoes. Miles's cottage is a quaint, pleasant place, with deep fireplace, slender andirons and crane, and delightful old furniture.



C. Y. TURNER

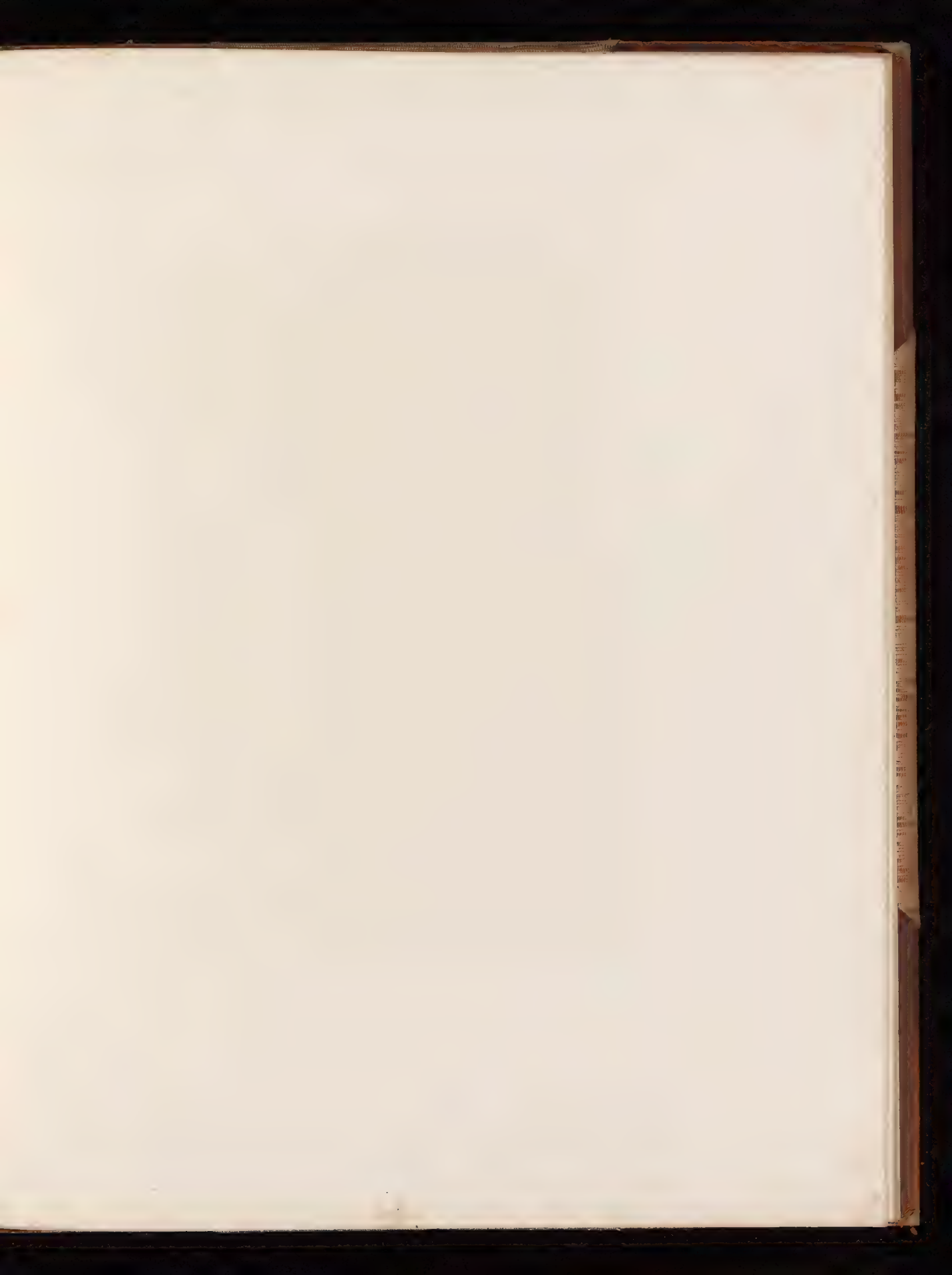
Charles Yardley Turner was born in Baltimore, Maryland, in November, 1850. After a course at the National Academy and Art Students' League, in New York, he went to Paris, where he studied under Laurens, Munkacsy, and Bonnat. His home is in New York, and most of his best-known pictures have been exhibited at the National Academy. Mr. Turner was elected an associate of the National Academy in 1884.



C. A. FUGLER

JOHN ALDEN'S LETTER.

A. FUGLER AND SONS, N. Y. C.









VIEW FROM THE SOUTHEAST CORNER OF THE CORNER OF THE YORK, SHOWING THE SOUTHERN END
OF THE LIBERAL ARTS, ELECTRICITY, AND MINING BUILDINGS.

attraction of such a character as to be of exceptional interest, but unsuited for exhibition within the grounds, and therefore established by private enterprise. All these exhibits are, however, official, in that the Exposition receives a percentage of their receipts, and that they are under its strict discipline and direction.

The material used in the construction of the Exposition buildings was iron, glass, and what is called "staff." Thirty thousand tons—or two thousand carloads—



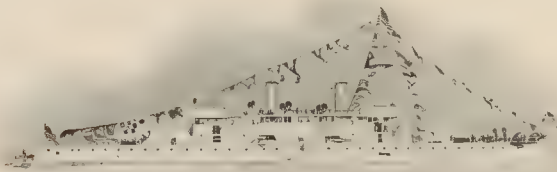
VIEW TO THE NORTHWEST FROM THE ROOF OF THE LIBERAL ARTS BUILDING, CONTINUING THE VIEW SHOWN IN THE PREVIOUS PICTURE

The Wooded Island and Japanese Temple, the End of the Horticultural Building, the Woman's Building, the Illinois State Building, Fisheries and Swedish Buildings, are seen from left to right in the order named, while the National Government Building occupies the foreground.

of the latter material were consumed. Staff was invented in France about 1876, and first used in the buildings of the Paris Exposition in 1878. It is composed chiefly of powdered gypsum, the other constituents being alumina, glycerin, and dextrin. These are mixed with water without heat, and cast in molds in any desired shape and allowed to harden. The natural color is white, but other colors are produced by ordinary painting. To prevent brittleness, the material is cast

around a coarse cloth or oakum. The casts are shallow, and may be in any form, in imitation of stone, moldings, or the most delicate design. Staff is impervious to water, and is a permanent building material, although its cost is less than one tenth of that of marble or granite. One hundred and twenty carloads of glass, or enough to cover twenty-nine acres, were used in the roofs of the various Exposition structures.

It is well to take into account the total expenditures of the Fair, and the sanitary and other arrangements that had to be carried to completion. Water works for the Exposition buildings and grounds were erected with a total capacity of sixty-four million gallons daily. A drainage system and sewerage system, believed to be perfect, is in operation. The completed electric lighting cost about one million five hundred thousand dollars, and is ten times as extensive as was employed at the last Paris Exposition. In lighting the grounds and buildings more



THE BATTLE-SHIP ILLINOIS.
DRAWN BY HARRY FENN.

than one hundred and thirty thousand incandescent lamps are employed, and nearly seven thousand arc lamps. The total area under roofs in buildings erected by the Exposition Company, the United States Government, and the State of Illinois is about one hundred and seventy acres, and the total cost of these structures about eight million five hundred thousand dollars. This does not include any of the private buildings, any of the Midway Plaisance structures, any of the State buildings, or those of foreign governments. The area of the galleries adds about fifty acres to the total as given. It is probable that the buildings omitted in the estimate would add at least thirty acres to the area, and three million five hundred thousand dollars to the cost.

Including the expenses of organizing and conducting the Exposition, and the cost of construction, the official expenditures of the Exposition Company will reach eighteen million dollars. The nations of the Old World and the South American

countries before the Exposition closes will have expended a grand total of thirteen million dollars, while the States of the Union will have spent not less than five million dollars. This is without any consideration of the outlay of private exhibitors in preparing their own displays. From the outset the scope of the Fair steadily increased.

It would be a pleasure to credit here the worthy work which has been done by thousands of organizations and individuals to advance the cause of the Fair; but that is impossible. It would be of exceeding interest, were it practicable in the



THE ADMINISTRATION BUILDING, LOOKING SOUTH BETWEEN THE ELECTRICITY AND MINING BUILDINGS
FROM THE END OF THE WOODED ISLAND.

space at command, to outline the work done by foreign commissioners who visited every land on the globe in the interests of the Exposition, and to detail their success. It would seem but simple justice to give the list of the States which have erected buildings, and the foreign governments which accepted the invitation of the President, and built for themselves official headquarters, with the amount of expenditure in each instance; but there must be many omissions, and these among other things must suffer. Suffice it to say for them that they present their worthy claims themselves to the visitors at the Fair.

The governing bodies of the Fair remain in authority and in *personnel* much

as they were at the beginning of the work. The President of the Directory is, however, Harlow N. Higinbotham. The immediate authority for the direction of affairs has been consolidated into a Council of Administration, consisting of two members from the Directory and two from the Commission, to whom all active authority is delegated in the general conduct of affairs. Director-General Davis remains as the chief officer of the Commission; while D. H. Burnham has received added authority, and has been placed in charge of the work of construction, under the title of the Director of Works. His staff consists of those in charge of construction, decoration, transportation, engineering, and safeguards against fire, disturbance, and disease. The staff of the Director General, as at first, consists of the chiefs of the various exhibit departments. During the last year work has been active in the organization of a Bureau for Public Comfort, a force of guards and of guides, and all kindred work of final preparation for the Exposition.

Before ending, it briefly of two organizations influential in each of great importance. One is the Board of Lady Managers, which is a body co-ordinate with the National Commission. Through them all negotiations with the who desired to be conducted, and it is the Exposition by women who come exhibitors were efforts, led by their President, Mrs. Bertha H. Palmer, that the magnificent display of woman's work at the Fair was due. Their management controlled the erection of the Woman's Building and the selection of the exhibits which fill it. The other



TRUTH
Group on Corner of Wilson, Administration Building
KARI BITTER, SCULPTOR

is the World's Congress Auxiliary of the World's Columbian Exposition, which, under the presidency of Charles C. Bonney, arranged and brought to success the plan for congresses of eminent men in every branch of thought and education.

The Fair was made in two years. Its success speaks for itself. The enterprise of those directly engaged in its construction, and the hearty co-operation which they met from almost all classes in nearly every country, together deserve the credit that may belong to the agencies which made the success.



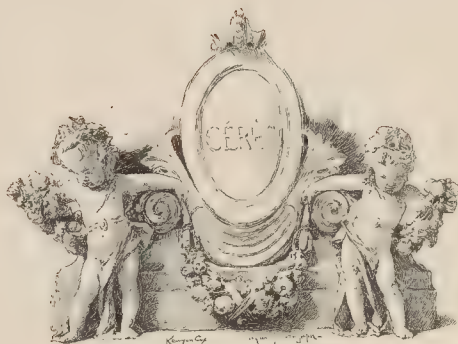
A GROUP OF STATE BUILDINGS

ILLINOIS

MISSOURI

MICHIGAN

OHIO



DETAIL OF GROUP ON AGRICULTURAL BUILDING.

A GLANCE AT FRENCH ART, 1800—1893.

By ROGER-BALLU, COMMISSIONER OF FINE ARTS FOR FRANCE



ROGER-BALLU,
COMMISSIONER OF FINE ARTS FOR FRANCE

WHEN one far from the shores of France has the honor of speaking on French art, in connection with a Universal Exposition like that of Chicago; when one is about to attempt to present a clear view of French art as it is, though only in a few lines—or rather because of the very cursoriness of this view—one had need to collect one's thoughts, to make, as it were, an examination of conscience. And one's mind is at once set at rest. The century which in a few years more will expire is also in a mood for self-communing; it may be satisfied with what it will have contributed, in France alone, to the artistic genius of humanity. From the beginning to the end of its career, what a vast extent has been traversed! In the midst of new horizons opened up, how many lofty peaks have risen! And what infinite variety in its multiple manifestations! Following an epoch



A CORNER OF THE ROTUNDA,
FINE ARTS BUILDING

of elegance and affectation, it comes to the world bound in the inflexible rigidity of the style of the severe David, which does not prevent it from smiling with Prudhon. Gros gives it a taste for the freer style of battle pieces. Géricault, who died too young, initiates it into the truth of things. But now arise the two dominating personalities of the century—Ingres and Delacroix. The one, who sacrifices to Italian Renaissance, as David sacrificed to antiquity, is the high priest of faultlessly pure and correct

design; the other is the Titan, the torchbearer, who, with a lavish magnificence of coloring, throws upon the canvas scenes of epic power. Their influences, of full of life and movement, clashing against each other, equal force and beauty, collision, and from their scattered fragments have sprung, as in the time of Deucalion, diverse temperaments dissimilar but of essentially

Then appears a whole group of artists of modest talents, well-balanced, endowments, who bear the stamp of their tirely destitute of poetry, and age: Granet, with his monks in dim convent shadows; Leopold Robert, with his harvesters, who resemble characters in a comic opera; the romantic and somewhat sickly sentimentalism of Ary Scheffer mingles with the gray and melancholy mysticism of Flandrin; while Horace Verel, Charlet, and Raffet relate, each according to his natural bent, but all anecdotally, military history; and Paul Delan- roche, a fashionable chronicler, gives tures which resemble the decorations of a fifth act, something had taken place, simultaneous consequences were a revelation.

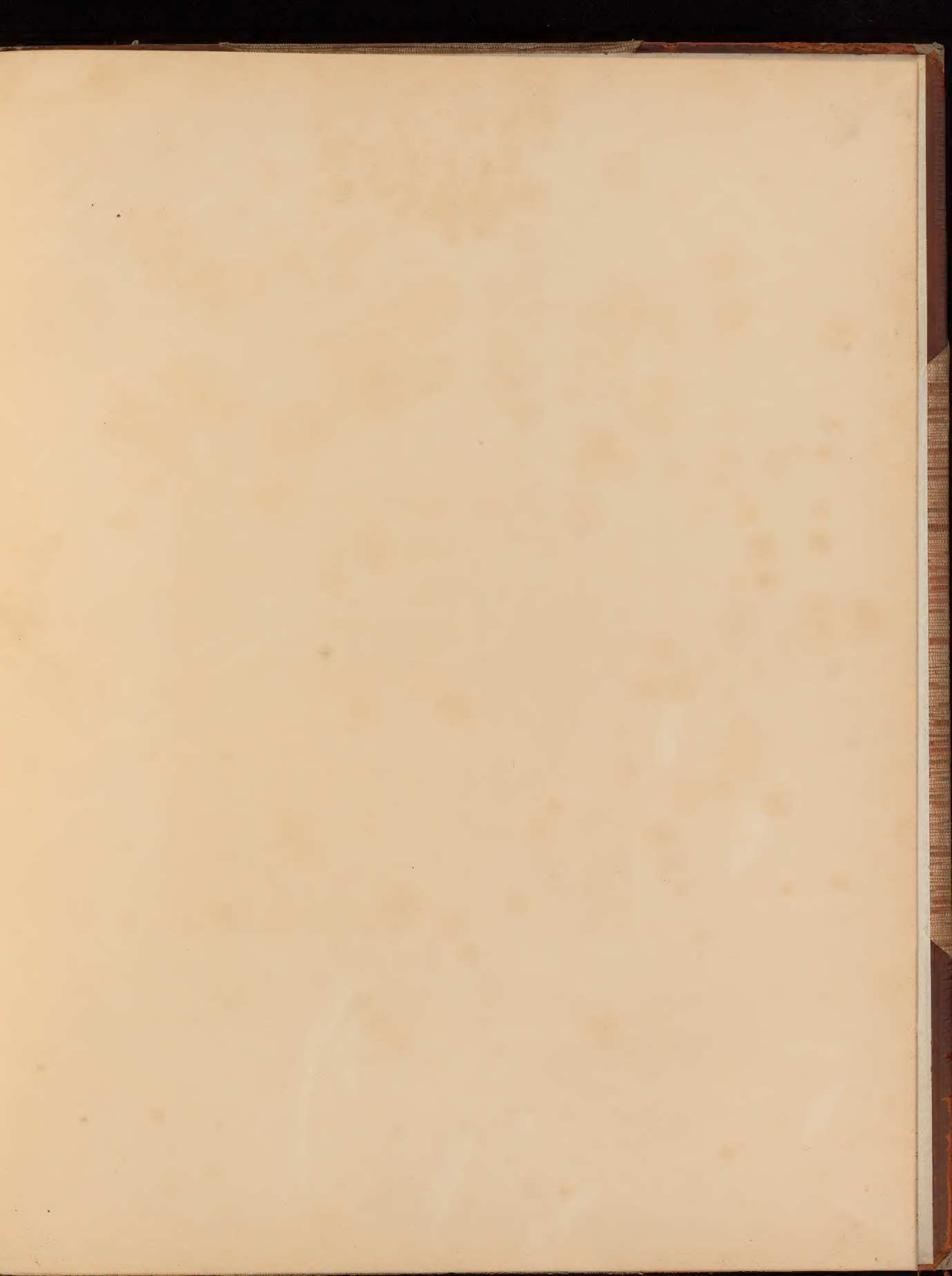
Meanwhile there was a sky; that there was a country; that this was green in spring and summer, yellow in autumn, and white in winter; and a school of landscape painting arose such as had never before existed, of altogether new perceptions, which found in Nature an infinite repertory of hitherto unknown emotions and of points of view not before discovered. It owes its birth to Cabat, Diaz, Jules Dupré, Théodore Rousseau—the greatest among them—and to Corot, the most poetical of them all; and these innovators, who were to give the impulse to a new style, were in the beginning made the objects of persecution. However, the impulse



FIGURE ON
AGRICULTURAL BUILDING
PHILIP MARTIN, SCULPTOR.



NORTHERN FRONT AND MAIN ENTRANCE, FINE ARTS BUILDING





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